

Die Nacht.

The Night.

La Notte.

Az éj.

Grato m'è il sonno, e più l'esser di sasso
 Mentre che il danno e la vergogna dura
 Non veder, non sentir m'è gran ventura
 Però non mi destar, deh'- parla basso!
 (Michel Angelo.)

Franz Liszt.
 Komponiert 1864.

Molto Lento, funebre.

2 Flöten. *ten.*

2 Hoboen. *ten.*

2 Klarinetten in A. *ten.*

2 Fagotte. *ten.*

1. u. 2. Horn in Es. *gestopft stopped cuivre tönne*

3. u. 4. Horn in Es. *mf marcato*

2 Tenorposaunen.

Baßposaune.

gedeckt, mit Schwammschlägeln
 covered, with sponge-headed drumsticks
 couvert, avec des baguettes d'éponge
 bevont doben bevont végü verövel

2 Pauken in E. A. *E muta in Es*

1. Violinen.

2. Violinen.

Bratschen. *ten.*

Violoncelle. *ten.*

Kontrabässe. *ten.*

Molto Lento, funebre.

rallent.

espress.

arco

div.

sf marc.

espress.

rallent.

A a tempo

a 2

mf

p legato

in Cis A

p

mf sostenuto

mf sostenuto

mf sostenuto

p legato

A p legato a tempo

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

un poco rallent.

B

sempre Lento
Angelico.

„Dulces moriens reminiscitur Argos“ (Vergil, Aen. X. 782)

dolciss.

dolciss. cantando e sostenuto

dim. molto

pp

smorz.

con sord. div.

pizz. dolciss.

p

arco

p

p

p

sempre Lento
Angelico.

dolciss.

sempre dolciss. smorz.

pizz. dolciss.

div.

arco

C
poco a poco più di moto ma non troppo

p

mf un poco agitato

espress. molto, con duolo

pizz.

C poco a poco più di moto ma non troppo

p espress. dolente

pp

in E

pp

più piano

mf agitato

più piano

mf agitato

più piano

pp

p

pp **D** *sempre animando ma non troppo* *p un poco cresc.*

dolce *piu piano* *dolce* *p un poco cresc.*

pp *p un poco cresc.*

senza sord. div. *dolce div.* *un poco cresc.*

piu piano *div.* *un poco cresc.*

pp **D** *sempre animando ma non troppo* *un poco cresc. arco*

espr. *espress.* *dolce* *espr.* *espr.* *espr.*

un poco cresc. *p dolce* *espr.*

div. *espress.*

piano ma un poco marcato

8 (106)

Fl.

Hob.

Klar.

Fag.

Hr.

Baßpos.

in E

espress.

p

cresc.

cresc.

cresc.

cresc.

cresc.

non div.

Es hoch nehmen

Eis hoch nehmen
E sharp to play acutely
 Mi dièse à jouer aigüment
eiss-t kellő magasságban

[illegible]

F

The first system of the musical score, measures 1-10, is written for a large ensemble. It features a woodwind section with flutes, oboes, and bassoons, a string section with violins, violas, cellos, and double basses, and a percussion section. The woodwinds play melodic lines with various ornaments and slurs. The strings provide a harmonic foundation with sustained chords and moving lines. The percussion includes a variety of instruments, some with complex rhythmic patterns. The score is marked with dynamics such as *p* (piano) and *a 2* (second ending). The key signature is one sharp (F#), and the time signature is 4/4.

The second system of the musical score, measures 11-20, continues the ensemble's performance. The woodwinds and strings maintain their melodic and harmonic roles, while the percussion section adds rhythmic complexity. The score includes markings for *a 2* (second ending) and *rinfor.* (reinforcement). The key signature remains one sharp (F#), and the time signature is 4/4.

F Tempo primo. Molto Lento.

F Tempo primo. Molto Lento.

ten. ten. ten. ten.

ten. ten. ten. ten.

ten. ten. ten. ten.

ten. ten. ten. ten.

muta in E

pp

A musical score for a piano piece titled "The Rose Tree". The score is written for five staves: Treble 1, Treble 2, Alto, Bass 1, and Bass 2. The key signature is B-flat major (two flats) and the time signature is 2/4. The piece begins with a piano (p) dynamic marking. The first staff (Treble 1) features a melody of eighth and sixteenth notes. The second staff (Treble 2) plays a similar melodic line. The third staff (Alto) provides a harmonic accompaniment with chords and single notes. The fourth staff (Bass 1) plays a steady eighth-note accompaniment. The fifth staff (Bass 2) plays a similar eighth-note accompaniment. The score is divided into measures by vertical bar lines, and the music concludes with a final cadence.

legato espress.

pp

pp

pizz.

arco

G

cresc.
cresc.
espress.

cresc.
cresc.
cresc.
f rinforz. espress.

G

a tempo

ten.
mf
p
mf sostenuto
mf sostenuto
mf sostenuto
pizz.
arco

a tempo

*) Den Rhythmus in den Bässen und Fagotten markiert, die 3. Achtel kurz, die Pausen γ etwas lang und die 16^{tel} Note kurz, annähernd:

The rhythm in the basses and bassoons accentuated, the 3rd quavers short, the pauses somewhat long, and the semiquavers short, approximately:

Le rythme marqué aux basses et aux bassons, la 3^{ème} croche brève, les silences plutôt longs et la double croche brève, à peu près:

A gordonka és fagót ritmusát markánsan, a 3. nyolcadot rövidre, a γ szünetet hosszúra, a tizenhatodot rövidre véve, körülbelül így:



un poco rallent.

cresc.

a 2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

un poco rallent.

p piangendo

p piangendo

p piangendo

p piangendo

dim.

p

A muta in Gis

un poco rallent.

dim.

p piangendo

p piangendo

p piangendo

dim.

dim.

dim.

dim.

p

p

H

gestopft
stopped
cuivre
idmve

in Cis Gis

un pu-
un po-
un po-
un po-

H

gestopft
stopped
cuivre
idmve

co rinforz.
co rinforz.
div.
co rinforz.
co rinforz.

pizz.
pizz.
pizz.
pizz.
pizz.

Franz Liszts Musikalische Werke.

Herausgegeben von der Franz Liszt-Stiftung.

Original-Kompositionen.

ORCHESTERWERKE.

BAND 1-6.

Symphonische Dichtungen.

BAND 1.

1. Ce qu'on entend sur la Montagne. Berg-Symphonie. (Nach V. Hugo.)
2. Tasso, Lamento e Trionfo.

BAND 2.

- 2a. Le Triomphe funèbre du Tasse. Epilogue du poème symphonique „Tasso“.
3. Les Préludes. (Nach Lamartine.)
4. Orpheus.

BAND 3.

5. Prometheus.
6. Mazeppa. (Nach V. Hugo.)

BAND 4.

7. Festklänge.
8. Héroïde funèbre.

BAND 5.

9. Hungaria.
10. Hamlet. (Nach Shakespeare.)

BAND 6.

11. Hunnenschlacht. (Nach Kaulbach.)
12. Die Ideale. (Nach Schiller.)

BAND 7-9.

Symphonien.

BAND 7.

1. Eine Symphonie zu Dantes Divina Commedia, mit Schlußchor.

BAND 8 und 9.

2. Eine Faust-Symphonie in drei Charakterbildern nach Goethe, mit Schlußchor.

BAND 10-12.

Kleinere Orchesterwerke.

BAND 10.

- 1/2. Zwei Episoden aus Lenaus Faust.
Der nächtliche Zug.
Der Tanz in der Dorfschenke.
(Erster Mephisto-Walzer.)
3. Zweiter Mephisto-Walzer.
4. Von der Wiege bis zum Grabe. (Nach M. Zichy.)

BAND 11.

5. Fest-Vorspiel. Zur Einweihung der Dichter-Gruppe Schiller u. Goethe in Weimar, Sept. 1857.
6. Künstler-Festzug. Zur Schiller-Feier 1859.
7. Goethe-Fest-Marsch. Zur Säkularfeier von Goethes Geburtstag, 1849. (Neu bearb. 1859.)
8. Huldigungs-Marsch. Zur Huldigungsfeier des Großherzogs Carl Alexander 1853.

BAND 12.

9. Vom Fels zum Meer! Deutscher Siegesmarsch.
10. Ungarischer Krönungsmarsch. Zur Krönungsfeier 1867.
11. Ungarischer Sturm marsch.
12. Les Morts (mit Männerchor ad lib.).
13. La Notte (Die Nacht).

BAND 13.

Für Pianoforte mit Orchester.

1. Erstes Konzert in Es dur.
2. Zweites Konzert in A dur.
3. Totentanz. (Danse macabre.) Paraphrase über „Dies irae“.
4. Malédiction für Pianoforte und Streichinstrumente.